538 Ma Fan-t'o and Li Chi are often spoken of together. Ma's poems are modeled upon popular rhymes. Li Chi's poems are modeled after Shun-t'ien-yu, a folk-song pattern popular in Shansi and Suiyuan during the war against Japan.

All the poets mentioned above are known nationally. Their styles are imitated by lesser known poets. Kuo, Ai, and T'ien won their first recognition as poets among Shanghai literary circles before the war.

E. Popular Rhymes and Folk Songs

538 Popular rhymes and folk songs in East China are not as free in form as those in North
533 China. They are usually of 4-line stanzas, each line containing seven syllables which are, in fact, seven characters in written form. Only those of Kiangsu are unrestricted in the number of words to line, although they do adhere to the four-line stanza.

The Chinese Communists have always been active in fostering folk songs and popular rhymes which welcome or accept the new political order. The best example is "Tung-fang Hung" ("All Red the East"), a folk song originating in Shensi and now well-known in East China, which likens Mao Tse-tung to the sun rising in the east. Some of the newer folk songs fostered by the Communists praise construction and eulogize the "new people" under the present regime.

538 Some of the older folk songs are now being rearranged so that the old forms accomodate the
533 new ideology. The most notable example is Yüan Chang-ching's rearrangement of "The Water of the Chang River." In East China nothing of comparable quality is known to have been composed.

F. Drama

536 Stage plays in China can be roughly divided into four kinds: (1) folk plays native to small dialectal districts, (2) ching-hsi or p'i-huang (Peking opera), which is appreciated in all parts of China proper, but particularly in Peking, Tientsin, and Shanghai, and in big cities of other regions, (3) the new opera, a genre created by the Chinese Communits, and (4) the modern play. These, together with motion pictures, are now utilized by the Communists to disseminate ideological and political messages.

1. The folk plays. Just as there are many dialectal differences in East China, so the folk plays are both numerous and various. The following are the most representative.

"Shantung pang-tzu" is one of the many variations of the North China pang-tzu. The

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535 The Central Experimental Opera
177 Institute at Peking has also been giving instruction in ballet, and there are many aspiring ballerinas. Interest in ballet is unprecedented in China and is clearly influenced by the popularity of ballet in Russia.[27]

535 Activities associated with dancing are
658 organized and directed by the government. There is the All-China Association of Dancers, a subdivision of the All-China Federation of Literary and Art Workers,[28] with headquarters in Peking. Tai Ai-lien, a well-known professional dancer heads the association. She has dedicated herself to the incorporation of folk life, especially that of the minority peoples, into her dances. Her training, however, is Western.

F. Music

533 Appreciation of Western classical music has been revived in accordance with the principle of "accepting the culture of the world." A municipal symphony orchestra in Peking performs Beethoven as well as Tschaikowsky and is intended to set an example for musical

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27. Ibid., May 1954.

38. The All-China Federation of Literary and Art Circles was changed to the All-China Federation of Literary and Art Workers in September 1953.

533 activities elsewhere in the nation. The quality of the symphony's performance is unknown. No major composer has emerged under the Communist regime. Most of the musicians seem to be absorbed in collecting and rearranging folk music, in composing scores for the new operas, or in turning out at short notice musical accompaniment for propaganda films.

Marching bands have been very popular under the Communist regime; nearly every school has a band. This is in keeping with the Communists' effort to foster some kind of marshall spirit in the youths of the country.